

(A) Aceleración-desaceleración

1 minuto de duración (aprox.)

- Usar esta dinámica

Se repite este modelo 5 veces después se modifica de manera libre

Diagrama de dinámicas: $pp \rightarrow mp \rightarrow p$ and $mp \rightarrow mf \rightarrow ff \rightarrow f$

Diagrama de ataque: 20 seg. ataques rápidos.

Diagrama de registro: 30 seg. registro medio

Diagrama de velocidad: $lo \text{ mas agudo posible}$ and $velocidad máxima$

Diagrama de desaceleración: $desaceleración$

Diagrama de silencio: $silencio súbito$

Diagrama de respiración: 4 seg. 30 seg. 70 seg. $ad \text{ lib}$ $inspirar$ $exhalar$ $(ah)(ha)$

(B) Tocar sonido cada 5 o 7 seg. ir aumentando el número de sonidos gradualmente, e ir acortando el tiempo entre cada sonido hasta saturar la textura

Diagrama de textura: mf 40 seg. $aprox.$ ff $unisono 10 \text{ Seg.}$ $5-$

Diagrama de dinámicas: ff f mf mp p pp

Diagrama de respiración: $Se \text{ repite } 2 \text{ veces intercambiando los parámetros. } 30 \text{ seg. cada una.}$ $utilizar también la voz (libre)$

Diagrama de granulación: $granulación$ $densidad$

Diagrama de silencio: $después de la segunda repetición silencio$

Diagrama de tiempo: $Total 1 \text{ minuto}$

(C) Recordar alguna sonoridad e improvisar libremente, generar movimientos contrarios, (energía, Ritmo, sonido, dinámica, ataque).

Diagrama de tiempo: 40 seg. $1:20$ 2 $1:20$ 2

Diagrama de respiración: $subito$

Diagrama de retroalimentación: 2 minutos aprox. $(Retroalimentación)$

Diagrama de puntos climáticos: $generar dos puntos climáticos en el segundo la bailarina que el piso$

Diagrama de fecha: $Neti 2015$

Diagrama de título: $Plástica sonora$

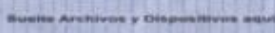
TABLEDO 2

JUEGOS IMPROVISATORIOS

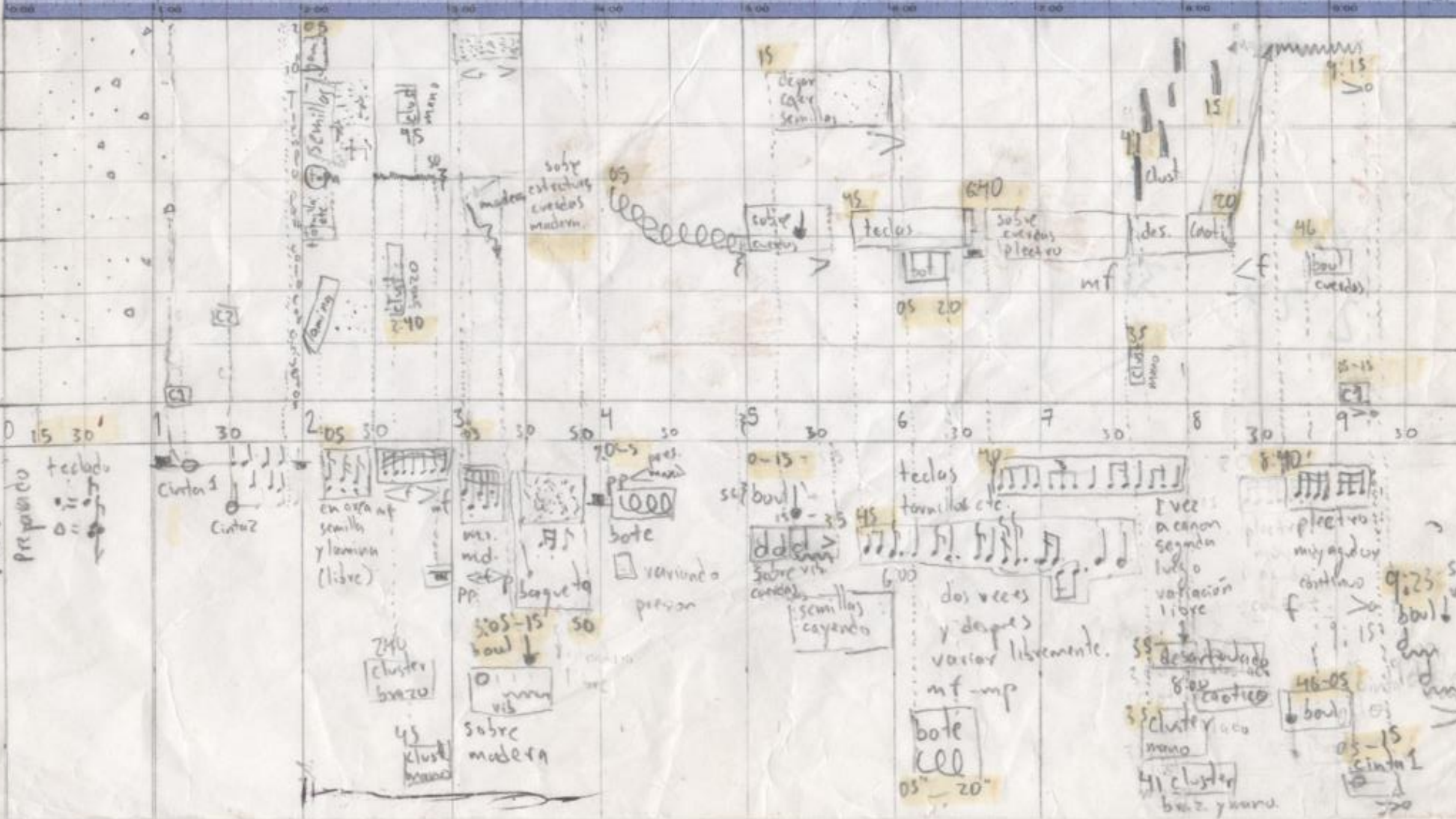
2016

Nelístofeles

Naft. 2017



211



2018

Neneminih Ehecetl

Nefi H. Dominguez Herrada

Voz 1

V=lna
r=ex

Voz 2

Percussion

Violin

Contrabass

exp. < emi
S. V. enmision
altru. fig. grave
he
PP
hiena
2 esroxtas
sim
aib
he
f. l. o.
S. V. enmision
op.
P
S. V.
arco
ord
sulp.
etc.
mov. arco
der. 129
der
sim
PP
P

Sobre costado
(madera)

Handwritten musical score for five staves, labeled V.1, V.2, Perc., Vln., and Cb. The score includes various musical notations, dynamics, and performance instructions.

V.1: Empty staff with a treble clef.

V.2: Staff with a treble clef. Contains a sequence of notes with slurs and a bracketed instruction *[C]* below the first measure.

Perc.: Staff with a double bar line and a half note. Contains a sequence of notes with slurs and dynamics *pp* (pianissimo), *p* (piano), and *mf* (mezzo-forte). Includes the handwritten instruction *super bal pequeño* below the first measure.

Vln.: Staff with a treble clef. Contains a sequence of notes with slurs and dynamics *p* (piano) and *mf* (mezzo-forte). Includes the handwritten instruction *armonicos al ritar* below the first measure.

Cb.: Staff with a bass clef. Contains a sequence of notes with slurs and dynamics *mf* (mezzo-forte) and *f* (forte).

in ex
✓

Handwritten musical score for five staves, featuring vocal parts (V.1, V.2), percussion (Perc.), violin (Vln.), and cello (Cb.).

V.1: Treble clef. Notes are sparse, with a final note marked "respiración mf".

V.2: Treble clef. Notes are more frequent, with lyrics written below: "-he", "ca", "h", "ti", "he", "ca".

Perc.: Percussion staff. Notes are marked with "escobeta". Dynamics include "superbol", "peq", "grande", "mf", "p", and "pp".

Vln.: Treble clef. Notes are marked with "mf", "p", and "pp".

Cb.: Bass clef. Notes are marked with "f" and "mf". A note is marked "con mano sobre IV cutido mf".

94.

obituario en sol mayor 2007

Handwritten musical score for five staves: V.1, V.2, Perc., Vln., and Cb. The score includes various musical notations, dynamics, and performance instructions.

V.1: Treble clef. Notes are marked with 'v' above them. Dynamics include *f* and *mf*. A handwritten note "emisión normal" is present. A bracket indicates a crescendo from *p* to *mf*. The staff ends with a complex melodic figure.

V.2: Treble clef. Notes are marked with 'h' above them. A bracket indicates a crescendo from *p* to *mf*.

Perc.: Percussion staff. Notes are marked with 'p' and 'pp'. A bracket indicates a crescendo from *p* to *pp*.

Vln.: Treble clef. Notes are marked with 'p' and 'pp'. A bracket indicates a crescendo from *p* to *pp*. Handwritten notes include "con legno", "bata", "pizz", "6", "X2", "allegro", "allegro", "regio", "IV", and "XIV".

Cb.: Bass clef. Notes are marked with 'x' above them. A bracket indicates a crescendo from *p* to *pp*.

V.1

V.2

Perc.

con punto de
bajeta

Vln.

S.V.
pres. max

mf < > mf

mf

armonicos al azar siguen a la
Piten en lo afilado
cambio armonicos

G. etrus

Cb.

pres. max

mf

avanzar en T. II, III

pres. max. II, III

I, II, III

I, II, III

Expenditure

Subharmonics

7

[illegible]

Sin - co ntra duos
necesaria unida en
uso de pñas
sin necesari
unidad de pulso

concentrados
en crey
con un pñas
y escland en la
danza

80 seg 9 por

¡Importante!

V.1

V.2

no simultaneid
de pulso
e inicio uso de
patrones

repetir
patrones o combenir
continuaوند
al azar
siempre escuchando

Perc.

Vln.

Cb.

Explorai varias
vices.

various

Caos

septima
pre ma

armónico

en
agico

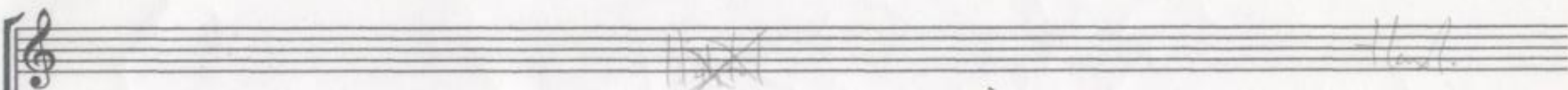
arm
gula
pa/mus

AB $\frac{1}{4}$ G $\frac{1}{4}$

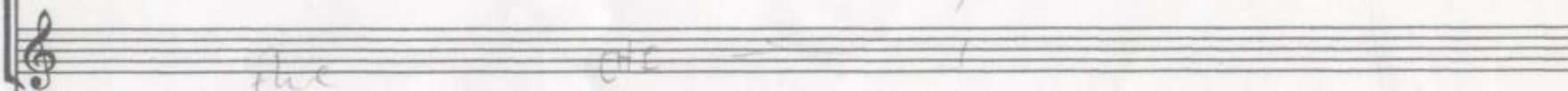
I en al

IP

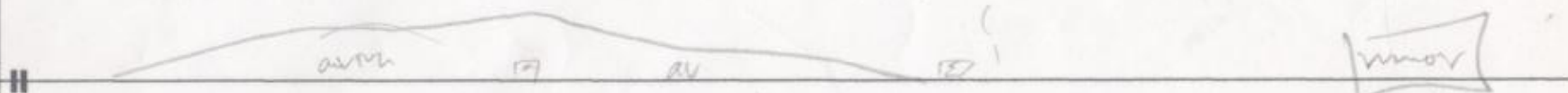
V.1



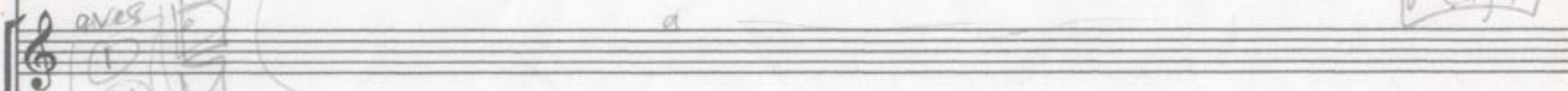
V.2



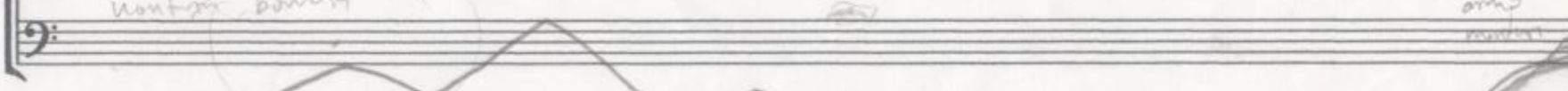
Perc.



Vln.



Cb.



single
num 108
(IV)



minor
con excelsior
en parche
forn

amp
modern

od

Handwritten musical score on five staves, labeled V.1, V.2, Perc., Vln., and Cb. The notation is primarily handwritten lyrics and some musical symbols.

V.1: *thick* *myon* *radio*

V.2: *the* *recapit*
the

Perc.: *now* *arbol* *yasha*

Vln.: *as* *(silence)* *funerals*

Cb.: *stump* *on water* *per ingrat*

Bottom Section: *suffragi* *sufash* *suffragi*

11

Dinámica final
Velo a los

1- Se numeran de 1 al 4, el 1 comienza imitando un viento suave
y en loop de 6, 5 4 3 tringes, en el momento que deciden
2- el spirit lo invita lo mas posible, el percute imita al 2, el 4 imita
al 3
3- mantener la intrusión 20 seg por 4- el viento propone un nuevo material
distinto, mas continuo distinto

12

V.1

flautas respiracion

V.2

logos

Perc.

2 avon

Vln.

logos are logos salen nervioso
3 viento viento ① apto extremo
en mi

Cb.

1 pasos convulso

para "Ruido 13"

- Aaron
- Ne fi
- Rossang
- Diego
- Hector
- Lucila.

Inhalar - ☐
Exhalar - ☒

Netistofeles

1-70-1-1"

A)

Inhalar poco presión Exhalar

Voz mager pp ha Similar mf

Voz alta Inhalar poco presy Exh. con armonico arm. mf soplando dedo 2cm Similar

Voz media pp ha Similar Exh.

Voz guttural pp ha Similar Exh.

Voz lowina pp ha Similar Exh.

Voz bajo pp ha Similar

Emisión nasal
m-o-u-e-e-u-s-i-a-m
p mp p

Emisión - con poca presión
alternar de vez en cuando
(normal) ha-ya-já sssssss-hain tshsssss & ssssss

mf (%) <f> mp <mf>

Mantener las voces
flutuando en cuartos de
tono. $\Delta = 0 = 1 \text{ seg.}$

13

Handwritten musical score for a song, featuring multiple staves with musical notation, lyrics, and performance instructions. The score includes various musical symbols like notes, rests, and dynamic markings, along with handwritten annotations such as "Improvisación", "pres. max.", and "manten las voces".

acc. poco | . . . | . . . | * tiempo

gitar
ord. 3-7 rapido
ord. rap.

mg

olla

jicaca

guit

lam

Bajo

Handwritten musical score for five instruments: mg, olla, jicaca, guit, and Bajo. The score includes various musical notations, dynamics, and performance instructions.

mg: Dynamics include *mf*. Performance instructions include *gitar*, *ord. 3-7 rapido*, and *ord. rap.*

olla: Dynamics include *mp* and *mf*. Performance instructions include *5"* and *5"* markings above the notes.

jicaca: Dynamics include *ppp* and *mf*. Performance instructions include *mover semillas con dedos* and *ord. Sul Pon*.

guit: Dynamics include *mf* and *mf*. Performance instructions include *5"*, *5"*, *5"*, *5"*, *ord. Sul Pon*, *ord. botella*, *Sul Pon*, *Varian libremente manteniendo trétila y pulso*, *agitar arco*, and *con plectro*.

lam: Dynamics include *mf*. Performance instructions include *10"*, *10"*, *10"*, and *10"*.

Bajo: Dynamics include *mf*. Performance instructions include *con plectro*, *Sul pont*, *ord*, *Sul pont*, *ord*, *Sul pont*, *ord*, *Sul pont*, *10"*, *10"*, *10"*, and *10"*.

[illegible]

Handwritten musical score for a piece titled "Ad lib." (Ad libitum). The score is written on a grand staff (treble and bass clefs) and includes various musical notations, including notes, rests, and dynamic markings (mf, mp, f). The score is divided into sections by bar lines. The first section is marked "Ad lib." and "mf". The second section is marked "Ad lib." and "mf". The third section is marked "Ad lib." and "mf". The fourth section is marked "Ad lib." and "mf". The fifth section is marked "Ad lib." and "mf". The sixth section is marked "Ad lib." and "mf". The seventh section is marked "Ad lib." and "mf". The eighth section is marked "Ad lib." and "mf". The ninth section is marked "Ad lib." and "mf". The tenth section is marked "Ad lib." and "mf". The eleventh section is marked "Ad lib." and "mf". The twelfth section is marked "Ad lib." and "mf". The thirteenth section is marked "Ad lib." and "mf". The fourteenth section is marked "Ad lib." and "mf". The fifteenth section is marked "Ad lib." and "mf". The sixteenth section is marked "Ad lib." and "mf". The seventeenth section is marked "Ad lib." and "mf". The eighteenth section is marked "Ad lib." and "mf". The nineteenth section is marked "Ad lib." and "mf". The twentieth section is marked "Ad lib." and "mf". The twenty-first section is marked "Ad lib." and "mf". The twenty-second section is marked "Ad lib." and "mf". The twenty-third section is marked "Ad lib." and "mf". The twenty-fourth section is marked "Ad lib." and "mf". The twenty-fifth section is marked "Ad lib." and "mf". The twenty-sixth section is marked "Ad lib." and "mf". The twenty-seventh section is marked "Ad lib." and "mf". The twenty-eighth section is marked "Ad lib." and "mf". The twenty-ninth section is marked "Ad lib." and "mf". The thirtieth section is marked "Ad lib." and "mf". The thirty-first section is marked "Ad lib." and "mf". The thirty-second section is marked "Ad lib." and "mf". The thirty-third section is marked "Ad lib." and "mf". The thirty-fourth section is marked "Ad lib." and "mf". The thirty-fifth section is marked "Ad lib." and "mf". The thirty-sixth section is marked "Ad lib." and "mf". The thirty-seventh section is marked "Ad lib." and "mf". The thirty-eighth section is marked "Ad lib." and "mf". The thirty-ninth section is marked "Ad lib." and "mf". The fortieth section is marked "Ad lib." and "mf". The forty-first section is marked "Ad lib." and "mf". The forty-second section is marked "Ad lib." and "mf". The forty-third section is marked "Ad lib." and "mf". The forty-fourth section is marked "Ad lib." and "mf". The forty-fifth section is marked "Ad lib." and "mf". The forty-sixth section is marked "Ad lib." and "mf". The forty-seventh section is marked "Ad lib." and "mf". The forty-eighth section is marked "Ad lib." and "mf". The forty-ninth section is marked "Ad lib." and "mf". The fiftieth section is marked "Ad lib." and "mf".

1-9-1 | 1-9-1 | 1-9-1

acc. acc. 6-7-9-1

masse. *tempo libre* *modificar agrupación de pulsos y acentos, gradualmente* *libre*
voz y objeto mf f ff

olga *tempo libre*
voz y objeto mf f ff

jic. *tempo libre*
voz y objeto mf f ff

guit *tempo libre*
voz y guit mf f ff

Lam. *tempo libre*
voz y objeto mf f ff

Bajo *tempo libre*
voz y Bajo mf f ff

6-7-9-1 6-7-9-1 6-7-9-1 6-7-9-1 6-7-9-1 6-7-9-1